THE HAMMOND TIMES

Volume 30 Number 6
February/March, 1969

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THE STAR IS BORN

BUILDING AN X-66

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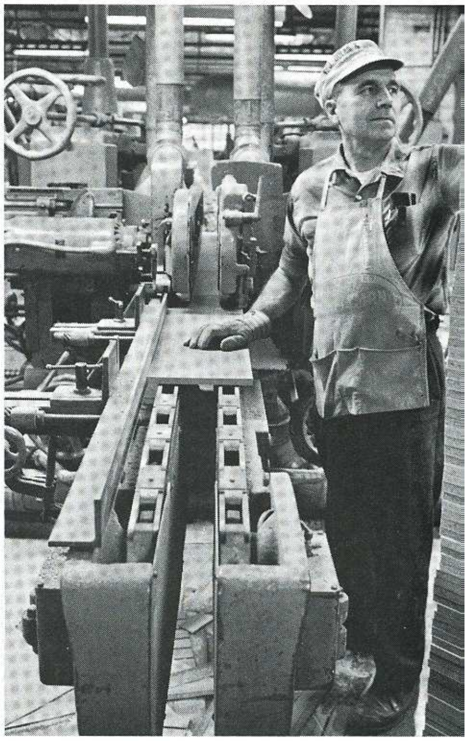
On the cover . . .
Hammond's X-66, "The Star" of the line, with its majestic keyboard, is a musical work of art that is almost completely hand-crafted and detailed.

Copyright 1969, Hammond Organ Company, Chicago, Illinois

Only the finest grades of maple and walnut are selected for the X-66.



The house lights dim, the spotlights are raised. Suddenly from the magnificent Hammond X-66 the concert artist begins playing with all the majesty of a full symphony orchestra.

Here is one of the great musical instruments of our time. It is capable of producing the ultimate in organ versatility for auditoriums, theatres, stadiums, clubs, as well as private homes.

Hand-Crafted Throughout

The X-66 console with its rich wood finish and handsome chrome legs represents the personal labor of many hands, and hundreds of work hours. Great musical instruments like the X-66 are too fine, too complex, and too precise to be turned out on automated assembly lines. Each X-66 is a hand-crafted, hand-detailed work of art.

It all begins in Hammond's Bloom-

Hammond woodwork specialist prepares with the precise skill of a master craftsman the raw wood used in organ console construction.

Gleaming chrome support posts and the satin finish of fine wood create a dramatic look of tomorrow.

ingdale plant on the west side of Chicago. This is the cabinet shop for the X-66. Skilled craftsmen select top quality walnut and maple woods for each organ cabinet.

After the wood parts are cut to size they are sent through the hand sanding department where they receive a satin smooth finish. Following rigid examination at inspection stations, the components are moved to the finishing area. Here the maple parts receive coats of black lacquer, and the walnut parts receive their rich finish.

In the final assembly areas, polished chrome is combined with the quality wood sections to complete the shell of the X-66.

Final assembly takes place at the Western Avenue plant in Chicago, a fifteen minute ride from Hammond's Bloomingdale plant. Here

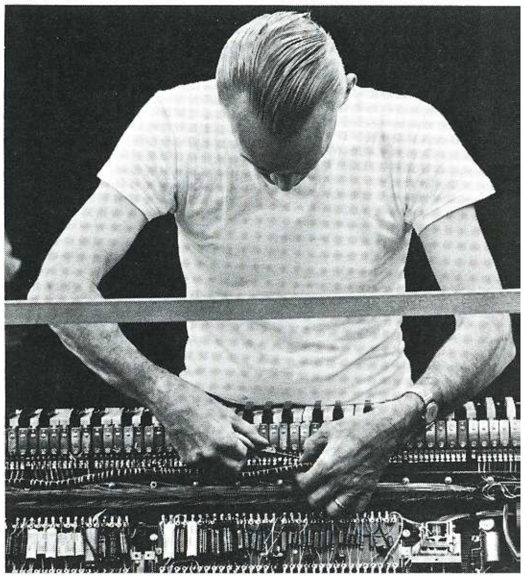
THE STAR IS BORN

BUILDING AN X-66

This maze of high quality wire is meticulously connected by hand to switch modules in the X-66 keyboard assembly.

The vibrato scanner is assembled by hand and tested before it is mounted in the X-66 console.

Wiring the manuals and switches in the X-66 by hand requires precise skill.



the intricate electronic and mechanical subsystems of the X-66 are meticulously added.

Product Planning Before Production

Before any Hammond Organ, and particularly the X-66, is produced, it is first developed into what product planning manager Jim McLin describes as a "paper organ"—a written description of a new organ product idea. Working with McLin on each "paper organ" are musical engineering specialists who help determine the playing features and specifications of the instrument. At the same time Hammond's marketing staff and styling consultant meet to determine the final styling approach of the instrument.

Long before it became a reality, the X-66 was a carefully planned and detailed "paper organ."

Building an X-66 with its approximately 24,000 parts requires carefully trained and highly skilled technicians. Their talents, combined with some of the most advanced production equipment, create an instrument of quality and precision.

The first step is the construction of the control panel assembly of the organ. The panel contains voice tabs which are responsible for percussive, orchestral, and organ voices.

Controls Offer Variety of Tonal Variations

An important part of the panel assembly is the exclusive harmonic tonebars, Hammond's claim to fame since the company produced its first organ in 1935. Together, the voice tabs and the tonebars provide the controls that offer the organist more than a billion tonal variations, plus vibrato and numerous other effects.

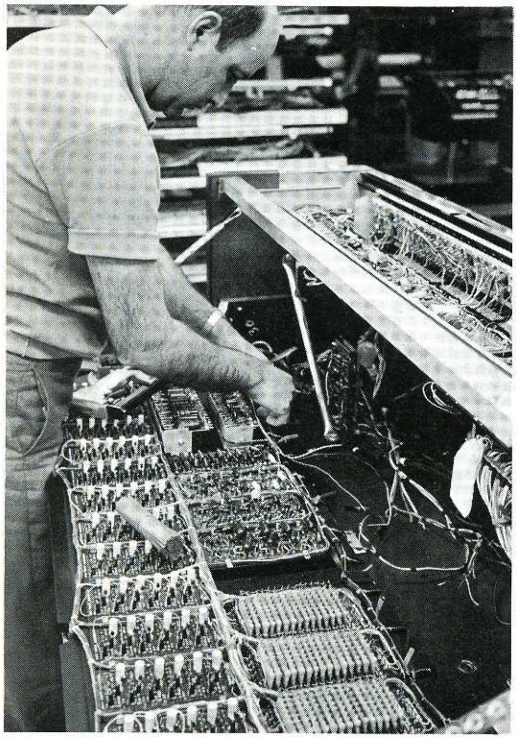
After the control panel is in place the next step is the installation of the upper and lower keyboards. More so than in any other Hammond organ, the X-66 keyboard assemblies contain a vast array of switch contacts made of rare metals for durability and performance. The switching requirements are such that the X-66 uses switch assemblies which are actually relays developed for use in computers. There are separate rows of contacts for each manual tonebar plus additional rows for auxiliary, percussive, and traps voices. Over one mile of wire is used in each pair of keyboards and their connecting cables.

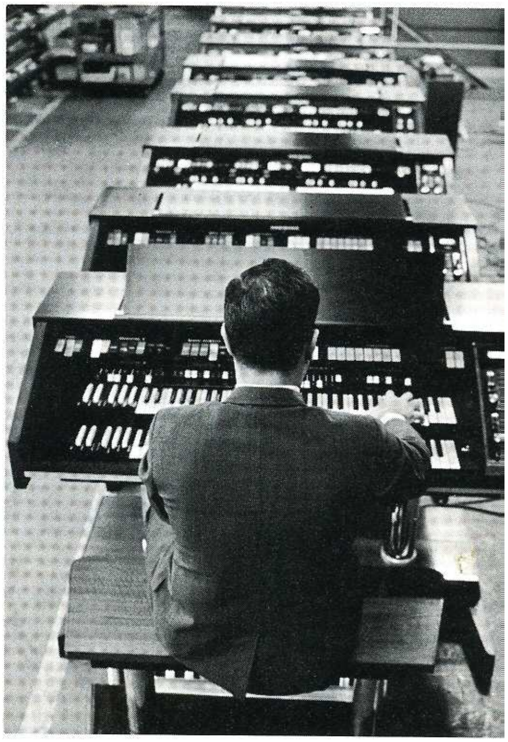
Next comes the installation of the part of the X-66 responsible for creating the myriad of sounds and effects — the generator. The X-66 generator is a special version of the

Circuit packages are installed on a fold-out panel at the rear of the console for easy access to inner workings of the organ.

Each X-66 is tested over and over for electronic accuracy and musical tone quality.

The completed X-66 with all its components in place goes through another rigid test before packing and shipping.





famous Hammond tone wheel generator. It acts as a pitch governor system. All "C" notes are held in tune by one "C" tone wheel; all "C#'s" are governed by the "C#" tone wheel, etc. Only 12 tone wheel governors are required for the 12 basic musical notes. These musical signals, always permanently tuned, are then processed electronically for the desired tones.

Testing Controls Quality

The X-66 is checked and rechecked as each new component is installed. It's tested with specially built electronic test equipment to insure the instrument's operational efficiency and musical quality.

The electronic systems in the X-66 are "solid state" and contain about 400 diodes and over 900 transistors. The electronics for the percussion, pedal, orchestral and accompaniment tab voices are installed in a fold-out panel at the rear of the console for easy access to the inside of the instrument.

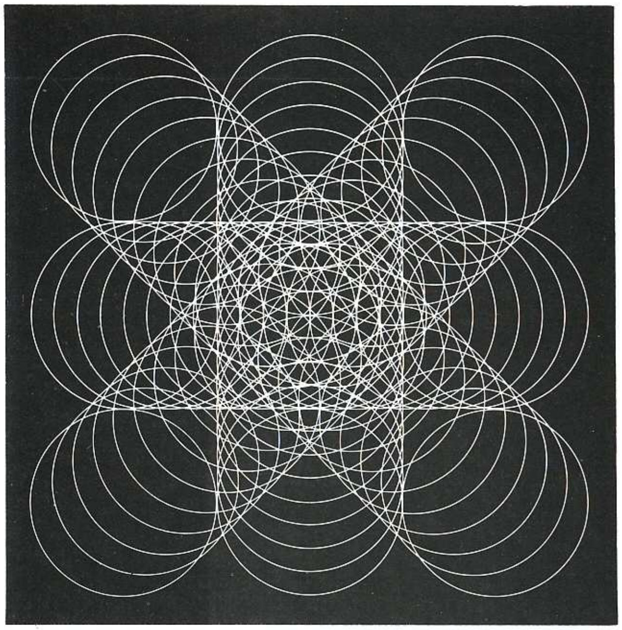
Once the X-66 has been fully assembled, it is put through an extensive and exhaustive analysis which lasts 18 hours. After the instrument passes the rigid testing in specially built sound rooms at the factory, it is ready for final polishing and packing.

Since the introduction of the Hammond X-66, its reputation has spread far and wide and has resulted in installations throughout the country from Massachusetts to California, including Alaska and Hawaii. Today, the magnificent X-66 is entertaining audiences at Fenway Park, Boston; the Forum Arena, Inglewood, Calif.; the Convention Center, San Antonio, Tex.; Ambassador College, Pasadena, Calif.; South Gate Municipal Auditorium, South Gate, Calif.; CBS Television, N.Y. City; Anaheim Stadium, Anaheim, Calif.; Mike's Restaurant, Juneau, Alaska; Pearl City Tavern, Pearl City, Oahu, Hawaii; Dane County Coliseum, Madison, Wis.; and Metropolitan Stadium, Bloomington, Minn.

While these locations represent some of the largest X-66 installations, the magnificent instrument can be found in fine clubs, restaurants, and private homes throughout the country.

Only the X-66 with its advanced instrumentation and big, bold, beautiful look deserves the distinction of being called the "star" of the Hammond line. The X-66 sounds and looks spectacular. Each "star" is created with high quality, handcrafted precision to provide audiences with the ultimate in the "Sound of Hammond."

Learning Modulation



By Harold Garland

There are many ways to learn modulations. The form presented here is the basic principle. All other modulations are based on it. To simplify modulation, let's make the chord circle a vertical line:

↓

B^7

E^7

A^7

D^7

G^7

C^7

F^7

$B^{\flat 7}$

$E^{\flat 7}$

$A^{\flat 7}$

$D^{\flat 7}$

$G^{\flat 7} = F^{\sharp 7}$

Note the arrow is pointing down. You must go to the next seventh chord down. This chain is broken whenever the seventh is dropped and the last chord becomes major.

CHAIN	B^7 / E^7 ↓	A^7 / D^7 ↓	G^7 / C^7 ↓	F^7 / $B\flat^7$ ↓	$E\flat^7$ / $A\flat^7$ ↓
BROKEN	**A**	**G**	**F**	**E♭**	**D♭**

Understand that you may use any one of the twelve seventh chords in any key you're playing — even if it sounds abrupt. The problem is moving back into key with the right chords. The move should be smooth and pleasant. Practice the Chord Circle modulation. Learn it well. It might take two weeks or two months. What difference does it make? Time is going by anyway.

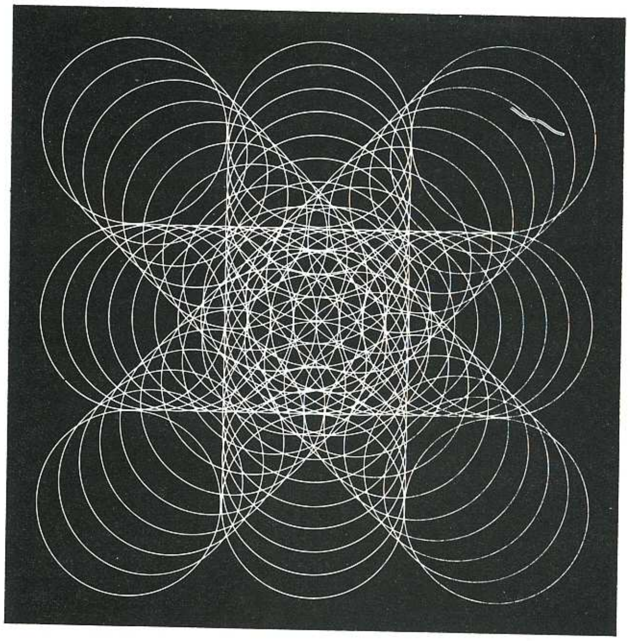
Modulation occurs in almost every composition that is written. When two seventh chords follow each other, you can be sure a modulation is taking place. Let's take a few examples from the Hammond Organ Course:

First: No. 23 - She Wore A Yellow Ribbon
2nd line, first page (D^7 to G^7 to C)

Second: No. 25 - The Good Old Summer Time
Top of second page (D^7 to G^7 to C)

Third: No. 34 - Sheik of Araby
Second page, 2nd line (E^7 to A^7 to D^7 to G^7 to C)

Let's use the Chord Circle. Almost every sheet of music is based on Chord Circle modulation. Knowing how to modulate helps you go from one key to another. It helps you develop good medleys. For example: when playing a song in the key of "A" flat, the ear becomes used to hearing B♭, E♭, A♭, D♭. Since there are only seven letters in the musical alphabet,



the other three will be natural. A listener finds it very unpleasant if you suddenly switch from the key of A flat to the key of C.

Now, let's learn the following principles: Did you know that the last chord in a song is the name of the key that it's written in? The last chord in "Star Dust" (No. 53 in your Hammond Organ Course) is C. It is written in the key of C. Let's modulate to song No. 54, "What'll I Do?" written in the key of G. It's simple — choose two seventh chords above G.

Never worry about the song you've just played. Forget it. Think only of the new song. With your left hand, play A7 to D7. Come to rest on the next chord: G major. Now you're in the key of G.

If you play hymns, take a hymn book and go from one hymn to another, using your left hand. When you learn the system, use the right hand. As mentioned earlier, there are infinite variations to this subject. But first, master this basic chord modulation principle.

STARDUST
Modulate
Thru A-A7
D-D7
G-WHAT'LL I DO
Modulate thru G -G7
C -C7
F -F7
B6-MY GAL SAL
Modulate thru D-D7
G-G7
C-FASCINATION
Modulate thru F -F7
B -B♭7
E♭-MOON OF MANAKOORA
Modulate thru A-A7
D-D7
G-FOR ME AND MY GAL

Hammond Wins Top Award for Television Commercial

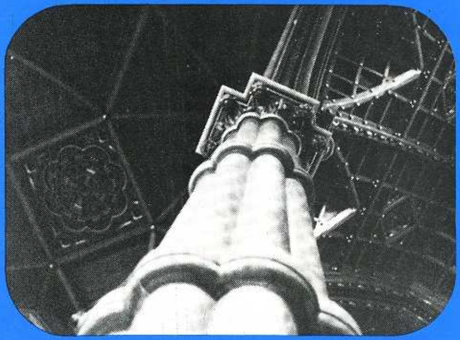
The Hammond Organ Company entered television advertising for the first time in the fall of 1968 and walked off with a top award in the television industry for one of its commercials.

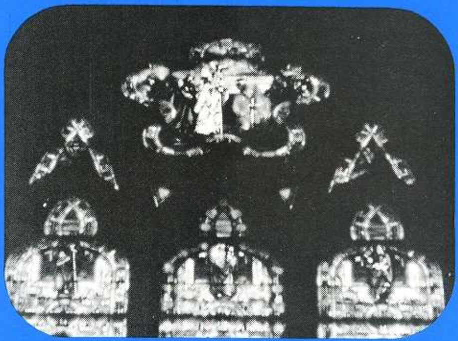
"Cathedral," a 60-second color commercial viewed by millions of viewers on the Red Skelton, Carol Burnett, Jonathan Winters, Ed Sullivan, and Jackie Gleason shows, won the top award in the 1968 television commercial competition of the fourth annual Chicago International Film Festival. The award, a Gold Hugo, was for the Best of the Festival in the television commercial category.

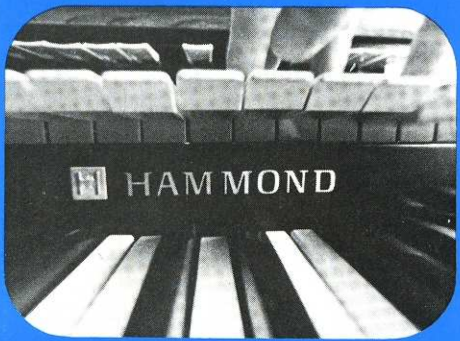
The commercial won the top prize over 164 other entries in this category. Entries in the eight categories in the festival totaled 1,200. The commercial opens with scenic chapel scenes with supporting church organ music, evolving to a modern combo playing jazz with the organ as the dominant instrument. The spot ends with the statement "Just because the Hammond goes to church on Sunday doesn't mean it's strait-laced. Hammond swings seven days a week."

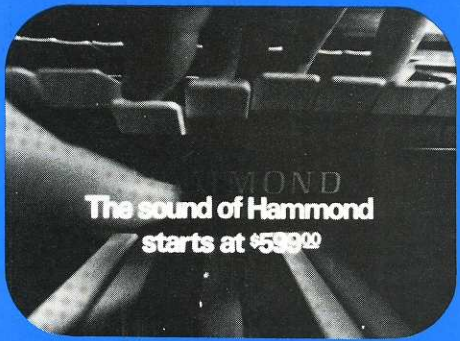
"Cathedral" is a Chicago production from its inception to the finished commercial. The J. Walter Thomson Advertising Agency office in Chicago produced the commercial, the locations of the filming were in Chicago and the principals involved in making the commercial are from Chicago.

De-Sort Fisher was the production company. The music for the commercial was composed by William Pursell and Tom Hall and arranged by Martin Rubenstein of Shield Productions.






HAMMOND


The sound of Hammond
starts at $599.00

You can make you

It is a thrill to play music by a prominent organ arranger. And there are some wonderful arrangements for the organ on today's market. But why not make your own arrangements?

Be Original In Your Playing

No doubt you play every note of an arrangement as it is written, and are delighted with the results. But you are simply copying the style of another musician. In one number you sound like one arranger and in another you sound like another. And you never sound like yourself. You'll agree in any form of art, writing, playing an instrument, or painting—only those who produce original ideas get attention. Great artists like Picasso, Rembrandt or Dufy have a style of their own. And so do instrumentalists, singers, organists and others in creative fields.

Playing someone else's arrangement always reminds me of cooking by strictly following a cook book recipe. Every time you make the dish, it'll taste the same. Now, when you really start cooking creatively like a real chef, you'll use your own ideas. You'll add your individuality to the recipe. If you like a cake with more lemon flavor, you'll add it. And if you want more curry in that meat dish, you'll add it.

Even Beginners Can Do It

Even if you're an amateur, start saying something musically that is you. Experiment. Start by playing something very easy and work into something more difficult. You'll enjoy the new experience and wonder why you haven't experimented before.

How To Start Arranging

Work from a piano copy in its simplest form, or a lead sheet with the chords written in — such as the music used for the Hammond Chord Organ. You'll have everything written by the composer: melody, chords and the general musical structure of the composition.

Try Many Possibilities When You Play

You can make the arrangement as easy or as difficult as you wish. You are master of your own creation and are beginning to think as an individual. Use your imagination. How would you like to hear the number played. Every composition has its own natural tempo. Play it in this manner, then create. Let's work with "SILENT NIGHT." Play it as a single melody with chord accompaniment. Or, the right hand on the upper manual in triads (three notes at a time). If your organ model has chimes, use them as the melody with the chords in the left hand. The arrangement possibilities of this very familiar number are unlimited. The Hammond Organ is so versatile that you'll never exhaust its many possibilities.

Let's discuss one to handle an arrangement for a popular song: STRANGERS IN THE NIGHT. We'll work from a piano copy.

own arrangements

by Don R. George, ASCAP

Suggested Registrations

J-SERIES SPINET

UPPER:	LOWER:	PEDAL:
Flute 16′	Diapason 8′	Sub-Bass 16′
Cello 16′	Melodia 8′	Major Bass 16′
Reed 16′	Flute 8′	Flute 8′
Diapason 8′	String 8′	
Flute 8′		

PRE-SET CONSOLES

UPPER:	LOWER:	PEDAL:
(A♯) 88 8800 000	[A♯] 00 7754 321	6-4

TONEBAR SPINETS

UPPER:	LOWER:	PEDAL:
88 8800 000	7754 321	6

How To Play: Strangers In The Night

1st bar thru 16th bar J-SERIES SPINET: UPPER PRE-SET CONSOLE: (A) TONEBAR SPINETS: UPPER	*Use the first ending on the lower as an introduction. Then move into the chorus using a single melody. Use a 4/4 rhythm for the acc. and pedal . . . counting 1-pedal, 2-acc., 3-pedal, 4-acc.*
17th bar thru 24th bar J-SERIES SPINET: TRUMPET PRE-SET CONSOLES: (G♯) L&M TONEBAR SPINETS: TRUMPET PRE-SET TAB T TONEBAR SPINETS: THEATER BRASS 16′ PRE-SET TAB	*Continue playing single melody. But hold acc. for counts to each measure, and four bars notes to each measure.*
25th thru 30th bars	*These are same as the first eight bars of the chorus. Use original registration.*
First ending	*Play this on the lower manual.*
Second Chorus J-SERIES SPINET: 16′ Flute, 8′ Flute LOWER: Same as before PRE-SET CONSOLES: (B) LOWER: Same as before TONEBAR SPINETS: 70 8000 000 LOWER: Same as before	*Play second chorus in triads (three notes at a time): one octave higher than the melody is written.*
17th bar thru 24th bar	*Same as first chorus*
24th bar thru 30th bar	*Same as second chorus*

Conclude the number with the lush chords of the second ending on the upper manual. Use both hands for treble and bass clef notes.

Practice, Improvise, Experiment

Experimenting on your own arrangements will give you a great sense of accomplishment. Your teacher will be happy to help you. If you're practicing by yourself, follow the ideas presented in this article. In time you'll improvise, try new introductions, first and second endings, etc. This is just one step away from composing your own music. You'll say this is impossible but it really isn't. The more you experiment, the better you'll become.

Let's Go To A Hammond Concert Happening!

Audiences throughout the country again have an opportunity to attend the exciting Hammond Concert Happenings which start March 10.

Headlining the Spring concert series are the X-Plorations (Shay Torrent & Axel Alexander), John Seng, and Tom Thompson. Each presents an outstanding program of organ entertainment and professional playing techniques.

The Hammond Concert Happenings are sponsored by Hammond Organ Company in conjunction with the local Hammond Organ dealer. Check the concert schedule on these two pages, and mark your calendar for the date this exciting program comes to your area.

X-PLORATIONS

March 7	H. O. S. of Ponca City, Ponca City, Okla.
March 8	H. O. S. of Oklahoma City, Oklahoma City, Okla.
March 9	H. O. S. of Lawton, Lawton, Okla.
March 11	H. O. S. of St. Joseph, St. Joseph, Mo.
March 13	The Toon Shop, Prairie Village, Kan.
March 14	H. O. S. of Joplin, Joplin, Mo.
March 16	H. O. S. of Wichita, Wichita, Kan.
March 17	H. O. S. of Topeka, Topeka, Kan.
March 18	H. O. S. of Fort Worth, Fort Worth, Tex.
March 19	Alamo Music Center, Inc., San Antonio, Tex.
March 21	Shutes El Paso Piano Co., El Paso, Tex.
March 23	Holcombe-Lindquist, Inc., Houston, Tex.
March 24	Tolzien Music Company, Amarillo, Tex.
March 25	Metro-Denver H. O. S., Englewood, Colo.
March 26	Alan Gerber's Music Ctr., Salt Lake City, Utah
March 28	Fred L. Orton Pianos, Billings, Mont.
March 30	Harmony House Music Co., Phoenix, Ariz.
March 31	Penny-Owsley Music Co., Los Angeles, Calif.
April 1	Hammond Organ & Piano Ctr., San Diego, Calif.
April 2	H. O. S. of Ventura, Ventura, Calif.
April 4	H. O. S. of The Orange Coast, Inc., Corona Del Mar, Calif.
April 7	DeBellis Music Co., San Bernardino, Calif.
April 10	Harland's House of Music, Bakersfield, Calif.
April 15	Stone Piano Company, Inc., Salem, Ore.
April 16	Korten's, Longview, Wash.
April 17	American Music Company, Hood River, Ore.
April 18	American Music Company, Vancouver, Wash.
April 20	Hammond Organ & Piano, Salinas, Calif.
April 21	Davenport's Vallejo Music Co., Vallejo, Calif.
April 22	Sherman Clay & Co., Oakland, Calif.
April 23	Sherman Clay & Co., San Francisco, Calif.
April 24	Sherman Clay & Co., San Jose, Calif.
April 25	Sherman Clay & Co., Stockton, Calif.
April 26	Sherman Clay & Co., Fresno, Calif.
April 27	H. O. S. of South Bay, Torrence, Calif.

JOHN SENG

March 11	Graham Piano House, Florence, Ala.
March 13	H. O. S. of Chattanooga, Chattanooga, Tenn.
March 14	Pfund's, Memphis, Tenn.
March 15	Werleins For Music, New Orleans, La.
March 17	H. O. S. of Atlanta, Atlanta, Ga.
March 18	Bob Dale Piano & Organ, Jacksonville, Fla.
March 19	Keller Music Company, Daytona Beach, Fla.
March 20	Keller Music Company, Indialantic, Fla.
March 21	Keller Music Company, Orlando, Fla.
March 23	Al Haverner's Musicland, St. Petersburg, Fla.
March 25	Hale Piano & Organ, Miami, Fla.
March 26	Southland Music Co., Wilmington, N. C.
March 27	H. O. S. of Greensboro, Greensboro, N. C.
March 28	H. O. S. of Richmond, Richmond, Va.
March 30	H. O. S. of Knoxville, Knoxville, Tenn.
April 1	H. O. S. of Washington, Wheaton, Md.
April 2	Colonial Music Shop, Frederick, Md.
April 3	Campbell Music Co., McLean, Va.
April 6	Joseph Gerard, Inc., Trenton, N. J.
April 7	Jacobs Bros. Music Co., Plymouth Meeting, Pa.
April 8	Jacobs Bros. Music Co., Cherry Hill, N. J.
April 11	Aeolian-American Corp., New York, N. Y.
April 12	H. O. S. of Asbury Park, Asbury Park, N. J.
April 13	Altenburg Piano House, Elizabeth, N. J.
April 14	House of Music, Poughkeepsie, N. Y.
April 15	Aeolian-American Corp., White Plains, N. Y.
April 16	H. O. S. of New York City
April 18	Vijon Music, Hamden, Conn.
April 19	Watkins Bros., Hartford, Conn.
April 20	H. O. S. of Waterbury, Waterbury, Conn.
April 21	H. O. S. of Springfield, W. Springfield, Mass.
April 22	Music Towne, Inc. Worcester, Mass.
April 23	Bud Gallups, Inc., E. Greenwich, R. I.
April 24	Knuepfer & Dimmock, Lawrence, Mass.
April 25	Al Ouellette Organ Sales, Dover, N. H.

TOM THOMPSON

March 10	Fulton Piano & Organ Co., Scranton, Pa.
March 11	Fulton Piano & Organ Co., Kingston, Pa.
March 14	Joseph Shale, Inc., Rochester, N. Y.
March 15	Bird's Music Store, Batavia, N. Y.
March 16	H. O. S. of Jamestown, Jamestown, N. Y.
March 17	Joseph Horne Music Co., Pittsburgh, Pa.
March 19	Snapp's Music Studios, Inc., Springfield, O.
March 20	B. S. Porter & Son Co., Lima, O.
March 21	Zimmerman H. O. S., Wooster, O.
March 22	H. O. S. of Cleveland, Parma Heights, O.
March 23	H. O. S. of Cleveland, Cuyahoga Falls, O.
March 24	Eiler, Inc., Dover, O.
March 25	C. A. House, Inc., Wheeling, W. Va.
March 26	Sundin's H. O. S., Newark, O.
March 28	Jack Johnson Music, Inc., Granite City, Ill.
March 29	Keyboard H. O. S. of Florissant, Florissant, Mo.
March 30	H. O. S. of Benton, Benton, Ill.
March 31	Renier Piano & Organ, Dubuque, Ia.
April 1	Renier Piano & Organ, Clinton, Ia.
April 2	Miller Music Co., Bloomington, Ill.
April 3	Bruce Co., Springfield, Ill.
April 7	Jackson Piano Co., Rockford, Ill.
April 9	H. O. S. of Elgin, Elgin, Ill.
April 11	Lyon & Healy, Chicago, Ill.
April 12	H. O. S. of Elkhart, Elkhart, Ind.
April 13	H. O. S. of Ft. Wayne, Ft. Wayne, Ind.
April 14	Nelson Piano & Organ Co., Gary, Ind.
April 15	H. O. S. of Kenosha, Kenosha, Wis.
April 16	Forbes-Meagher Music Co., Madison, Wis.
April 17	H. O. S. of Fox Cities, Fond du Lac, Wis.
April 18	Bodines, Inc., Minneapolis, Minn.
April 20	Jones Piano Company, Mason City, Ia.
April 21	Reniers, Omaha, Nebr.
April 22	Dietze Music Company, Lincoln, Nebr.
April 24	Williams Piano & Organ Co., Rapid City, Ia.

MUSIC REVIEW

Rating guide. ★★★Excellent
★★Good
★Fair

By Porter Heaps

EDITOR'S NOTE:
Porter Heaps receives many musical selections and makes every effort to review as much material as he can in each issue. However, space limitations make it impossible for us to print all the material reviewed.

BEGINNER

Country-Western
arr. by Albert DeVito
$1.00 each
Kenyon Publications
17 W. 60th St.
New York, N.Y. 10023

★★
A collection of fifteen country songs are printed in big notes. Right hand is on the treble clef; left hand is on bass clef; and there is no pedal score. This is trio-type scoring: one note in the right hand, one note in the left hand, and one note in the pedal. It is ideal study material for the beginning note reader. And the big notes make it especially good for children.

Short Classics
arr. by Jerry Vincent
$2.00
Roslyn Publications, Inc.
112 Broadway
Malverne, N.Y. 11565

★★
This folio is the advanced beginner who is reading bass clef. Left hand development is emphasized and fingering is indicated in most of the difficult parts. The pieces contain very simple arpeggio and scale passages and Alberti bass figures. Some of the composers represented are Mozart, Beethoven, Schumann, Bach, Purcell, Heller and Aren.

INTERMEDIATE

Second Hand Rose
arr. by Randy Sauls
Black Is the Color of My True Love's Hair
Spinning Song
by Ell Menreich
Pavanne
by Maurice Ravel
Skaters' Waltz
by Waldteufel
Peter and the Wolf
by Prokofieff
Poupee Valsante
by Poldini
arr. by B. J. Meils
75¢
Plymouth Music Co., Inc.
17 W. 60th St.
New York, N.Y. 10023

★★
The Randy Sauls arrangement is the authentic theater organ style. Tibia type registration, modern chord harmonies, chromatic progressions, etc. I am going to look forward to some more arrangements by B. J. Meils. They're imaginative, the registrations are perfect, and the scoring is for comfortable playing. The first three especially appealed to me. The Poldini *Valsante* is impossible to play with the registrations changes marked in the music, that is, impossible if you want to keep up the steady rhythm. It's a fine arrangement, though, so figure out your own registrations.

Three Pieces by Early American Composers
arr. by Jon Spong
Prelude on "Nyland"
by Russell Hayton
Pastorale on "What Is This Lovely Fragrance?"
by Austin Lovelace
90¢
H. W. Gray Co.
159 E. 48th St.
New York, N.Y. 10017

★★
The first of the Three Pieces, an *Ode for the New Year* by William Selby would make a fine postlude if heavier registrations were used. It's a trumpet march-type piece. The other two numbers are of historical interest, but could well be left in the obscurity from which they were rescued. Not so the Russell Hayton number, which is a delightful melody, but not nearly long enough. Mr. Hayton could have extended his arrangement two more pages, then we'd have something useful for a prelude. The Lovelace number is written in trio from with the melody in the left hand, and a triplet rhythm in the right hand. Good listenable classical-type music.

ADVANCED

Hava Nagila
El Relicario
by Jose Padilla
Mattinata
by
Ruggiero Leoncavallo
arr. by Axel Alexander
$1.00
Hall Publications, Inc.
P.O. Box 4011
North Hollywood,
California 91607

★★
Three single concert-style arrangements by Axel Alexander, running from six to eight pages of music. Fine material for the organist who can handle right-hand chords and left-hand scale and arpeggio figures. *El Relicario* is the easiest of the three. Registrations are not too imaginative, all three call for substantially the same registration. No registration changes are indicated within the body of the music. Make some changes, the music will come out sounding much more interesting.

Valse in E♭
by Auguste Durand
Waltz of the Flowers
by Tschaikowsky
arr. by Walter Freed
$1.50
Hall Publications, Inc.
P.O. Box 4011
North Hollywood,
California 91607

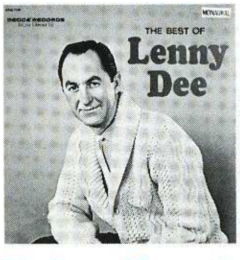
★★★
Two single numbers, arranged by Walter Freed. For the advanced player, they will be easily mastered with just a little bit of work, everything goes along just about as it should. I classified these as *excellent* largely because of the sound you will get when playing them, and this is due to the imaginative registrations, and registration changes. He even has you turn off the Vibrato, as for example for the fast moving opening section of the *Valse,* then has you turn it on for the slower contrast section, then back to no vibrato. Great concert numbers, the *Valse* runs 13 pages, the *Waltz* 19.

All the music reviewed by Porter Heaps can be purchased from your local music dealer or directly from the publisher. Please do not send orders to Hammond Organ Company.

RECORD REPORT

Don Lee Ellis At The Hammond X-66
Don Lee Productions
P.O. Box EH
Garden Grove, Calif. 92642

This is one of the first commercial albums in which an artist uses the X-66 alone. Don Lee Ellis plays the X-66 like a conductor conducts an orchestra. He receives remarkable harmonic and orchestral effects. These effects are clearly heard in *Cumana, Three Coins In The Fountain, Chicago, Autumn Leaves,* and *Tangerine,* some of the well-known favorites in the album.



The Best of Lenny Dee
Decca Records
445 Park Ave.
New York, N.Y.

A two-record album, containing a fascinating collection of tunes, illustrates Lenny Dee's talent, versatility, and taste on the white Hammond (vintage 1935) and the X-66. Some of the great Lenny Dee numbers in the album are *A Taste of Honey, Carbaret, My Kind of Town, A Foggy Day,* and *Canadian Sunset.*

Kames And Many Exciting Sounds
King Records, Inc.
1530 Brewster Ave.
Cincinnati, Ohio 45207

Bob Kames takes advantage of the many orchestral sounds of the X-66 in his newest album. The beautiful *"It's A Small World"* is the main song. This number has a happy sound that will linger with you forever. Other selections include *Kansas City, Gentle On My Mind, Winchester Cathedral,* and *Chattanooga Shoe Shine Boy.*

All records reviewed in this column can be purchased from your local record dealer or directly from the publisher. Please *do not* send orders to Hammond Organ Company.

QUESTION BOX

1. **Chords played as treble (upper keyboard), and bass notes played as bass (lower keyboard), are indicative of much blues and soul sound. Is it preferable to play the upper manual with the left hand since one normally plays chords with the left hand? What registrations will give me the blues or soul sound?**
S. Hahn, New York, N.Y.
It is not necessary to play the upper keyboard with the left hand to get a "blues sound." Some organists reverse the right and left hands, but they must compensate by using no 16′ tonebar on the upper keyboard. Because of the flexibility of the tonebars, this can be accomplished in either position. One of many thousands of registrations for "Blues" is: Upper—80 8000 008 (no vibrato); Lower—8608 000 with vibrato.

2. **All the hymn books we have seem to be written for piano and do not have the chords for the bass clef. Can you tell me how to transpose?**
H. R. Macnab, Woodbridge, N.J.
The traditional playing mode for the organist is to play the upper two parts with the right hand; the tenor part with the left hand; and the bass part on the pedals. Another approach to chord formation is to play the soprano part on the upper keyboard. Accompany it with a chord composed of the notes in the lower three parts on the lower keyboard.

3. **Please give me some information about the fabulous Ken Griffin: when was he born; when he died; when and where he played; which radio station was his 67 Melody Lane presented on; and which of his records are on sale today?**
W. Hosteland, Bergen, Norway
For information concerning Ken Griffin, we suggest you write to Boulevard Recording Studios, Inc., 632 N. Dearborn St., Chicago, Ill. 60610.

4. **I recently bought a Hammond H-100 with a separate Hammond tone cabinet. No matter how I set the tonebars, the sound seems to be too high and reedy. What is wrong?**
C. H. Schaub, Springfield, N.J.
The "high and reedy" tones you are experiencing may be attributed to two factors: Over-use of the mixture tone-bars (last two on upper keyboard and last one on lower keyboard) and the treble control in the tone cabinet may be set too high (or too far to the right).

Letters for this column should be sent to Question Box, HAMMOND TIMES, P.O. Box 6698, Chicago, Illinois 60680.

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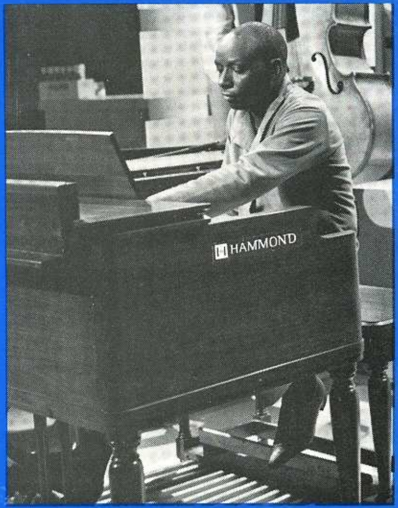
"B-3: Hammond's Old Pro"

Here's the real "Pro" of the Hammond line. It's never out of style and always in tune, with its majestic tones, incomparable versatility, and dignified beauty. The B-3 is most responsible for the popularity of organ sound today.

You'll find this outstanding organ in homes, restaurants, radio and television stations, schools, churches, and orchestras throughout the world. Listen to the pros . . . Henry Mancini, Jimmy Smith, Groove Holmes, Eddie Layton, Walter Wanderley, Earl Grant, Lenny Dee, the Beatles . . . and the list goes on and on.

One dramatic example of the B-3's broad appeal is its wide acceptance by the young rock groups around the world.

Nothing produces that wonderful sound better than the B-3. It has all the exclusive Hammond Organ features: harmonic tonebars, separate vibrato controls for both manuals, touch response, percussion for virtually any percussive effect, and 18 preset combinations to instantly change tonal qualities to suit the organist's taste.

Complementing the B-3 is Hammond's own PR-40 Tone Cabinet. Two separate speaker channels produce a beautiful live reverberation effect. Separate channel selectors on the side of the cabinet make it easy to control the degree or reverb or echo effect. By combining a Leslie Speaker (unique two-speed effect tremolo) with the B-3 and PR-40, the ultimate in sound projection is achieved.

Whether a beginner or an advanced organist, if you have never played the B-3, you owe yourself this treat. Here's a reliable, splendid sounding instrument with professional impact. It's available in light cherry and walnut.